N.B.—If the Music in this Book is played according to the Instructions the Dances and the Music will finish at the same time.

KERR'S MODERN DANCE ALBUM

FOR THE PIANOFORTE

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The Original. Dashing white Sergeant. My Love she's but a Lassie yet. The Rose Tree.	

VIOLIN

This album is arranged for Piano Accordeon
Instructions on page 20

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JAMES S. KERR, MUSIC PUBLISHER, 79 Berkeley Street, Glasgow, C.3

Gerwyn Williams

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KERR'S MODERN DANCE ALBUM.

EIGHTSOME REEL.

Dance begins after the chord. Finish with chord after No 8.

Chord. SPEED THE PLOUGH.

1.

Fine.

Play 5 times and first 8 bars.

THE WIND THAT SHAKES THE BARLEY.

2.

mf

1st & 2nd 3rd

ff

Play 3 times.

MRS MCLEOD.

3.

1st & 2nd 3rd

Play 3 times.

FAIRY DANCE.

4.

mf

ff marcato il basso

Play 3 times.

THE DE'IL AMANG THE TAILORS.

5.

mf *f*

Play 3 times.

CLEAN PEA STRAE.

6.

1st & 2nd 3rd

Play 3 times.

THE MASON'S APRON.

7.

Play 3 times.

THE SOLDIER'S JOY.

8.

Fine.

Play 5 times and first 8 bars to finish

A Strathspey and Reel of Tulloch is often danced after the Eightsome Reel. If the dancers remain in position play a long chord then Strathspey 3 times and Reel of Tulloch 8 times as given on page 5.

FOURSOME (OR SCOTCH) REEL.

Play each Reel and Strathspey 3 times.

Play a chord on D. as an introduction. If the dancers do not then begin thereafter, play the first four bars three times.

CAMERON'S GOT HIS WIFE AGAIN. Strathspey.

Play 3 times.

JENNY DANG THE WEAVER. Reel.

Play 3 times.

HIGHLAND WHISKY. Strathspey.

Play 3 times.

SPEED THE PLOUGH. Reel.

Play 3 times.

JESSIE SMITH. Strathspey.

Play 3 times.

RACHAEL RAE. Reel.

Play 3 times.

THE PIPER O'DUNDEE. Strathspey.

Play 3 times.

REEL OF TULLOCH.

Play Reel of Tulloch 8 times.

MOUNTAIN DEW.

Highland Schottische.

LADY MADELINE SINCLAIR.

1.

ORANGE AND BLUE.

2.

THE KEEL ROW.

3.

KAFOOZALUM.

4.

LORD MOIRA.

5.

BANKS O'CLYDE.

6.

ROSE AMONG THE HEATHER.

7.

WHAT'S A' THE STEER.

8.

MISS BETSY ROBERTSON.

9.

JENNY'S BAWBEE.

10.

"THE BLACKTHORN STICK" QUADRILLE.

Jig Time.

Orch: by
HENRI VOLLMER.

Arranged by
NEIL GRAHAM.

THE BLACKTHORN STICK.

1.

CODA.

Fine.

FATHER O'FLYNN.

D.C. Twice through then Coda al Fine.

SORRY TO PART.

2.

Fine.

ROARING JELLY.

Small orchestra of this Quadrille — from all Music-sellers. J.S.K. 476

SORRY TO PART.

RAKES OF KILDARE.

D.C. Twice through and first eight bars to finish.

RORY O'MORE.

3.

CODA.

last time.

Fine.

JIG in D.

D.C. 4 times and Coda al fine.

Obtain a copy of The Pibroch Quadrille.

J.S.K. 476

4.

THE DONNYBROOK BOY.

1st & 3rd | 2nd, 4th & last

Fine.

1st & 3rd times
BIDDY OF SLIGO.

D.C.

2nd & 4th times
HUMOURS OF DONNYBROOK.

D.C. al fine.

Dance players will find Lena Barn Dance or Schottische a catchy, danceable item for their programmes. Always encored.

5.

BIDDY THE BOWL-WIFE.

Fine.

1st & 3rd times
PET OF THE PIPERS.

D.C.

2nd & 4th times
GARRY OWEN.

D.C. al Fine.

My Love Waltz. Pleasing to play and delightful to dance.

Play this figure straight through.

6. Flirtation.

LARRY O'GAFF.

LANNAGAN'S BALL.

LARRY O'GAFF.

THE YOUNG MAY MOON.

LARRY O'GAFF.

SAINT PATRICK'S DAY.

LARRY O'GAFF.

PADDY WHACK.

(𝄋 repeat from here only when "double Sides" are danced.)

LARRY O'GAFF.

HASTE TO THE WEDDING.

LARRY O'GAFF.

Fine.

When "double Sides" are danced go back to the sign 𝄋 and play to the finish.

FLIRTATIONS.

Play each number 5 times and finish with first eight bars.

BREAK DOWN.

1.

Fine.

D.C.𝄋

5 times and first 8 bars

GARÇON VOLANGE.

2.

Fine.

D.C.𝄋

5 times and first 8 bars.

COME UNDER MY PLAIDIE.

3.

1st to 5th times. | last time.

Fine.

THERE CAM' A YOUNG MAN.

D.C.𝄋

5 times then first 8 bars.

TRIUMPH.

With additional Airs for changing during the Dance.
Repeat first eight bars at beginning of Dance only.

THE ORIGINAL.

1.

Fine.

3 times.

OLD BOG HOLE.

2.

3 times

CALLUM BEG.

3.

2nd time

3 times then D.C. al fine

GUARACHA WALTZ.

Play the Introduction after each number.

INTRODUCTION.

Allegro.

COME C'ER THE STREAM CHARLIE.

1.

LOGIE O' BUCHAN.

2.

WILL YE GANG TO KELVINGROVE.

3.

CIRCASSIAN CIRCLE.

With additional Airs for changing during the Dance.

Play first eight bars three times at beginning of Dance only.

THE ORIGINAL.

1.

STATEN ISLAND.

2.

THE MASON'S APRON.

3.

ROLL HER ON THE HILL.

4.

184 2/479

THE FLOWERS OF EDINBURGH.

With additional Airs for changing during the Dance.
Play each Air three times.

THE ORIGINAL. Play first eight bars three times at beginning of Dance only.

1.

LASS O' PATIES MILL.

2.

THE EAST NEUK OF FIFE.

3.

BOTTOM OF THE PUNCH BOWL.

4.

J.S.K. 476

PETRONELLA.

With additional Airs for changing during the Dance.
Play each Air three times.

THE ORIGINAL. Play first eight bars three times at beginning of Dance only.

1.

DASHING WHITE SERGEANT.

2.

MY LOVE SHE'S BUT A LASSIE YET.

3.

THE ROSE TREE

4.

If additional airs are desired take numbers 2.3.4. on Page 18.

PIANO-ACCORDION ARRANGEMENT

The arrangements in this Album, by Messrs. Louis Cabrelli and C. Stewart Forbes, are for the left-hand keyboard of the 120 bass piano-accordion. The arrangements follow closely the piano score thus enabling the piano-accordionist to take part in ensemble playing.

The 120 bass keyboard, viewed in playing position, has six vertical ranks arranged in twenty oblique rows of button keys, and the symbols in the bass throughout this Album assist in playing the bass notes and chords. The following table gives the symbols used, the oblique row of 'C' notes and chords being taken as an example:—

TABLE OF SYMBOLS

Vertical Rank	*Name of Rank*	*Notes played*	*Symbol*	
1st	COUNTER BASS (single note) major third above note given in Rank 2	Note E♮	$(\bar{C})$	Indicated by Capital Letters
2nd	FUNDAMENTAL BASS (single note)	Note C	C	
3rd	MAJOR CHORDS on Fundamental Bass	Chord C, E, G	c	Indicated by Small Letters
4th	MINOR CHORDS on Fundamental Bass	Chord C, E♭, G	c m	
5th	SEVENTH CHORDS on Fundamental Bass	Chord C, E, B♭	c 7	
6th	DIMINISHED-SEVENTH CHORDS on Fundamental Bass	Chord C, E♭, B𝄫	c d or c dim	

KNEE END

NECK END of Keyboard

When two letters are shown one above the other, thus $\overset{(\bar{C})}{c}$ or $\overset{C}{cm}$ it means that both are to be played together, the former symbol indicating the 'C' counter bass and the 'C major' chord and the latter the 'C' fundamental bass and the 'C minor' chord. If the symbol is mentally associated with the vertical rank in which the key is placed, i.e., $(\bar{C})$ counter bass as 1st rank, 'C', fundamental bass as 2nd rank, 'cm', 'C minor' chords as 4th rank, etc., it will facilitate quick reading and playing of the bass.

Bass notes not marked with any symbol are a repetition of the preceding note or chord; complete bars not marked are a repetition of the previous bar, and entire passages marked with a dotted line underneath are a repetition of an earlier passage in the same tune.

J.S.K. 476

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Consisting of STRATHSPEYS, REELS, PIBROCHS, MARCHES, HORNPIPES, PASTORAL AIRS, VIOLIN SOLOS, SLOW AIRS, etc., etc.,

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